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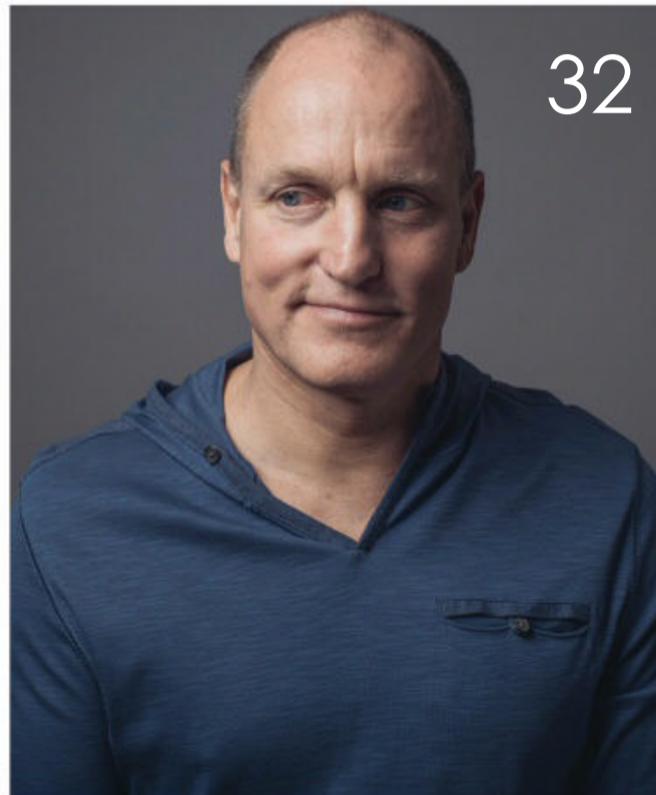
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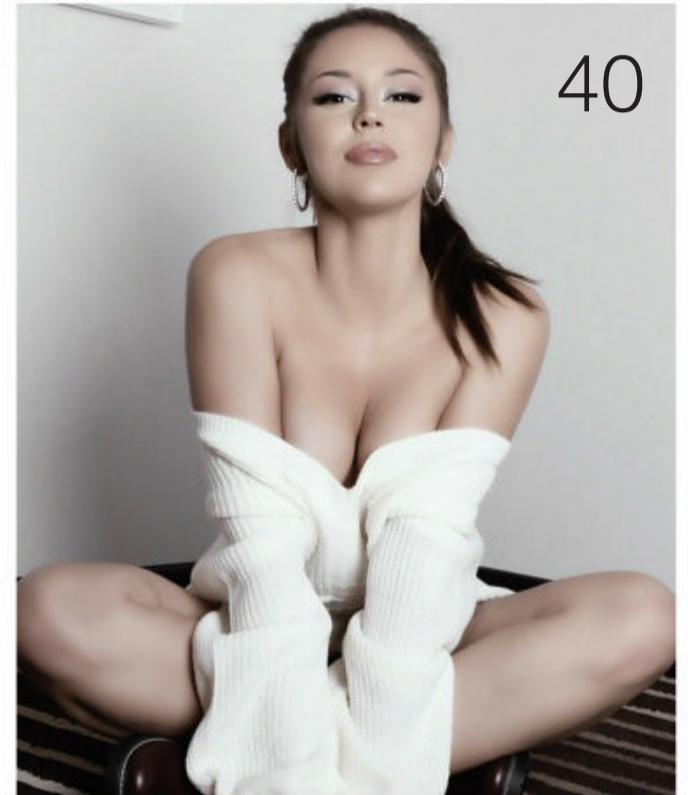
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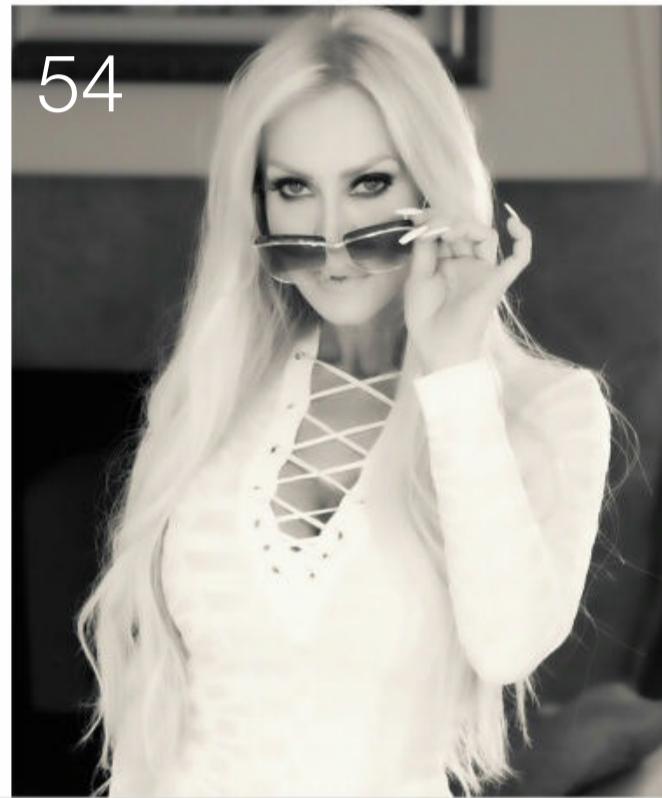
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#### 62 - STRIPLV KINK BY SANTODONATO - PREVIEW

The new brand STRIPLV KINK has been out digitally for the last year. Now the digital experience has come to print with the following four special editions released, Gingers/Redheads, Big Boobies, All-naturals, and Shaved Pussies. Check out the preview on pages 62 - 77.

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## LETTER FROM THE PUBLISHER

PLEASE DO NOT BEND. There has been a lot of shipments leaving the office lately. Each KINK specialty issue, every back issue order, and our subscriber mailings are handled with care by our staff, and each is stamped. PLEASE DO NOT BEND. That is simply because we want to give you, our customers, the best service possible. We want each magazine to arrive to you in the best condition possible. Over the course of the past years, many have tried to get me to bend the vision of our magazine. Standing up for your convictions and beliefs has been a tricky road to navigate. We have the right to agree, to disagree, and that's a beautiful thing. Believing in a vision that you have for yourself, your family, and or your business is something that takes strength and conviction. It's not always an easy thing to do this. The rewards, though, can be exponentially worth it. This tiny yet, mighty publication that could, is now internationally distributed with fans all over the globe. It's a humbling experience to have created something that you, our readers, enjoy each month and support with this burgeoning demand for back issues and special editions. We will continue to dare to be different. We will bring you creative content that inspires you. STRIPLV is here because you believed that we could, and we are forever grateful. This November, Thanksgiving brings me much gratitude for you and your unwavering support.

Enjoy the issue,



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## CROCS

The once-maligned shoe brand has now become a coveted runway item. Multiple high-end designers are now embracing the once-hated style of boat shoes in their fashion shows. Post Malone, Da Baby, and Justin Bieber are sporting custom Crocs. The brand also pulled off a successful collab with Kentucky Fried Chicken creating Jibbet's (the pins you can use to customize your Crocs with) that look like fried chicken and smell like the iconic secret recipe. It's now the new shoe of the weird kids who don't want to embrace the typical dress shoe. The custom brands always sell out, so it's tough getting a pair. *Typically they go for around \$150 - \$200 on eBay and get new releases at crocs.com.*



### GARNIER SKINACTIVE FACIAL MIST SPRAY WITH ROSE WATER

Gentle enough for sensitive skin, this spray-on moisturizer with rose water and brightening Vitamin C can be applied all day long for a quick pick me up to the skin. We read a gossip site that said that this was Mandy Moore's go-to beauty item in her purse, and the staff here at Striplv became immediately addicted to it. You will love using it as a blast of hydration whenever your skin needs it. Please share with your partner after a nice steamy shower, and there will be benefits; trust us on this one. *\$6, available at your local drug store or at refinery29.com.*



### INDIGO-DYED TWILL SHIRT FROM J. CREW

This shirt is the perfect fall shirt to incorporate into your wardrobe. It screams cozy up to the fire next to the one you love for an autumn romance. It's a handsome yet cuddly feel that will make your significant other snuggle up for more attention. *\$89, available at jcrew.com.*



### WINSCOMBE ZIP-FRONT JACKET

This sleek zip-front jacket is a slimming and chic addition to your fall wardrobe. It's made out of cotton with a straight hem, zip pocket at left chest, and flap pockets at the hips. It's sophisticated yet casual at the same time. *\$298, available at roddandgunn.com*



### DAVID YURMAN MEN'S ST. CHRISTOPHER PENDANT

A new release from David Yurman channels the Coppola classic *The Outsiders* with this unique pendant design. I'm not so sure it's something Dallas could've afforded, but it might help you to remind the special guy in your life to stay gold and or do it for Johnny, man. *\$950, available at neimanmarcus.com.*



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## FITNESS PRESCRIPTION

As the obesity epidemic rages on and opioid deaths are at an all-time high. It's time for physicians to write one more prescription that they regularly don't, and that is regular physical exercise. Doctor's surveyed in a report found in The Lancet said that 70% of the people in their waiting rooms wouldn't be there if they simply walked briskly for 40 minutes every day. About 1 in 10 early deaths worldwide caused by a disease that isn't contagious can be traced back to an inactive lifestyle. Regular activity awakens your whole body, slows the aging process, and helps to stave off many life-threatening ailments from cancer, heart disease, and more. To become your own doctor and make the commitment to move just a little more than you did the day before.

A collage of Polaroid Originals photographs featuring various women in intimate poses. The photos are arranged in a grid-like fashion. Some are labeled with names and numbers: "Sunny Leone 1", "Stacey Duncan 1", "Katy Lou Redell 2", "Eufrat 1", "Crystal Clark 1", "Eufrat 2", "Ashlyn Molloy 1", "Katy Lou Redell 3", "Sunny Leone 2", "Katy Lou Redell 1", "Ashlyn Molloy 2", and "Katy Lou Redell 4". Overlaid on the photos is the text "One-of-a-kind Polaroid Originals Signed by Santodonato". At the bottom left, it says "Available at STRIPLV.com \$14.99 each, plus \$8 shipping and handling for up to 12 Polaroids Mail check or money order to: STRIPLV 11700 West Charleston Blvd. #170-345 Las Vegas, NV 89135 \*All sales are final—no refunds or exchanges.".



## ANTI-INFLAMMATORY DIET

Chronic inflammation is linked to cancer, heart disease, diabetes, arthritis, depression, and Alzheimer's. Limiting foods that cause inflammation like sugary sodas, refined carbohydrates, fried foods, and processed meat can have a significant effect on your health. Packing your diet with foods that fight the flames is the best way to stave off many life-threatening conditions. Pump your daily menu up with heart-healthy olive oil, lots of leafy greens, fatty fish like salmon and tuna, almonds, walnuts, and other nuts. Tomatoes are also great for your diet, along with fruits like strawberries, blueberries, oranges, and cherries.



## ADD ARTICHOKE TO YOUR DIET

The new superfood that you need to add to your weekly meal plan is the artichoke. Sure, you can buy them frozen or canned, but most nutrients are concentrated on the leaves. They may look intimidating to prepare, but they are not. Simply trim off the stem, snip the spiky parts of the leaves, and steam them for about 40 minutes. Then pull the leaves off and scrape the meat off the inside of the leaves with your teeth. Then use a spoon to remove the choke in the middle of the artichoke, and then enjoy the coveted heart. It's a filling nutrient-dense vegetable; one medium one has 60 calories, less than 1 gram of fat, only 120 mg of sodium, 13 grams of carbs, and 4 grams of protein. They are also rich in crucial nutrients like potassium, fiber, Vitamin C, Magnesium, and folate. Add one to your basket on your next trip to the market.

## BEWARE OF THOSE FAST-FOOD SALADS

You are looking to eat healthily, and those salad options on your favorite fast-food outpost menu look like a figure-friendly option to order. In general, there are some good options on the menu at places like Panera Bread, but not so much at other locations. They are also misleading on the calorie counts. On Chick-Fil-A's menu, they list their chicken cobb salad at 840, but that's before you add their signature dressing 310 calories and crispy bell peppers 80 calories. Maybe it's ok to have the iconic sandwich occasionally, which only clocks in at 440 calories.





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## PHOENIX, ARIZONA

By Vegas Food Nerd

One of my favorite things to do when checking out a new place with only a short window to visit is to do a little restaurant hopping. A recent road trip to Phoenix, Arizona, gave me the opportunity to check out a couple of eateries in the downtown area. After finishing up the business we had to do in town, we checked in to our hotel. Our animated and very friendly desk attendant recommended a few places to check out within walking distance.

### THE KETTLE BLACK KITCHEN AND PUB

The big shiny red doors on this place invite you into a dark and cozy pub that feels straight out of Dublin. The dark interior is warm, and the accents like the dark tin stamped ceilings perfectly complement the wood-paneled walls and the wide plank wooden floors. The bar has a great throwback feel to it. The fully stocked bar uses ornate frames to showcase its spirits selection. It's an inviting space with a pleasant dark warmth to it.

We ordered a bottle of wine to sip while we perused the menu. It's an ode to Ireland with offerings like bangers and mash, corned beef and cabbage, fish and chips, burgers, sandwiches, and more. Since we planned on a progressive meal, we decided to try one of their appetizers before heading to the next restaurant. We tried their Crispy Cod Sliders. The three sandwiches are served on tender white buns with a crispy fish center topped with melted American cheese, crisp coleslaw, and their spicy tartar sauce. They deliciously melted in our mouths and were devoured immediately.

We didn't want to leave, but the quest was to sample one more of the recommendations made by our desk clerk, who happened to be a Chicago native, which made this Midwest girl more likely to trust his opinion.

### CORNISH PASTY COMPANY

Cornish Pasty Company is a small, independently owned restaurant chain started in January 2005 by Cornwall (Southwest England) native Dean Thomas. The pastry was his favorite treat baked up by his beloved Nans (grandma). The pastry originated in Cornwall as the go-to lunch for tin miners back in the day. The mining industry has since died out in the area, but the love for pastry hasn't. Dean's hunch that Americans would embrace his favorite treat paid off with many loyal customers around the southwest.

The interior of the Phoenix location is excellent, with antler chandeliers and booths that look like repurposed church pews. Upstairs features a second bar and pool tables. We settled into a nice booth downstairs and ordered a couple of beers. The



menu is filled with a wide variety of pasties, along with other options to satisfy diners. We first ordered their take on a beet salad. The salad features sweet roasted beets diced with fresh mozzarella, spinach, fresh mint, pine nuts and topped with a white balsamic vinaigrette. It was incredible. Next, we had to get a pastry. When in Rome, right? We ordered the Oggie (the original), but unfortunately, they had just sold out of it. So we opted at our server's suggestion to try the Guinness stew pastry. The flaky pastry arrived stuffed with steak simmered in a Guinness gravy, with red potato, mushrooms, carrots, and celery. All those ingredients are layers with cheddar, sautéed leeks, and cabbage. It is served with a side of sour cream. The meat was amazingly tender, and the cheesy gravy center was a highly delectable experience. I am so happy that Dean decided to have an outpost of this place in Las Vegas and Phoenix and other locations in Arizona. Check it out for yourself when you can.

I have been a fan of Pasties for years. I had initially thought it was a Michigan thing, but as it turns out when the tin mining industry dried up in Cornwall, many of the miners emigrated to the upper peninsula of Michigan to work in the burgeoning copper mining industry. Thank you to Chef Dean for creating and bringing these flavors to all of us.

Now go eat something.

***Check out more of Vegas Food Nerd at [FoodNerdMag.com](http://FoodNerdMag.com).***



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 Profile





















# WOODY HARRELSON PUNCHINTHEFACE

BY LINCOLN D. CONWAY



# L

ongevity isn't a word typically associated with Hollywood, but Harrelson Harrelson has it in abundance. As the years go by, he's now four decades into the shift. His popularity only ever seems to increase.

From classic Nineties fodder *White Men Can't Jump*, *Indecent Proposal*, and *Natural Born Killers* through to *Anger Management*, *No Country for Old Men* and *Zombieland*, into a new era of film that takes in *The Hunger Games* trilogy, *Three Billboards*, and the spectacular *Venom* movies, enriching an already colossal resume comes naturally to the actor.

And yet, what makes the 60-year-old even more engaging is a back story of pain and struggle; of an imprisoned father, infidelity, going off the ropes and, in recent interviews, admitting he wished he had spent more time at home with his family and less time on the road.

Ultimately, the movie world would have been a lesser place without his presence.

**STRIPLV:** So tell us about *Venom 2 – Let There Be Carnage*.

**HARRELSON:** I'm thrilled this is back, and I think there's real energy behind taking this story forward. It was a pleasure to work with so many incredible actors, and I dare say I may have even learned a thing or two.

**STRIPLV:** It's an advanced role for Cletus/Carnage.

**HARRELSON:** Sure, so I must have done something right in the first one. (Laughs)

**STRIPLV:** People have spoken about the contradictions with Venom.

**HARRELSON:** That's intentional. Carnage is designed to be a graceful predator. He's not as full-effect as Venom; he's a tricky customer who will confuse and disorientate an opponent rather than just going for the glory shot. The superhero genre needs characters like this. There is a lot of attention towards power and special effects, whereas more and more now, we're seeing the victors coming from a place of intelligence and craft. There's hope for me yet.

**STRIPLV:** Talk to me about Andy Serkis.

**HARRELSON:** What do you want to know? The guy is a genius. What's nice about our relationship is Andy thinks I am a genius, so that makes it very easy for me to decide. I think he is a genius as well. Do you see how this works? It's convenient in a way because if I didn't think he was a genius, I would still say he was anyway because one good turn deserves another. The fact I don't have to pretend is pretty convenient. He's a great guy, and we seem to work together really well. I'm very proud to know him, and we both feed off one another's energy.

**STRIPLV:** Andy says he starts to change his accent the more time he spends with you.

**HARRELSON:** Is that true? I hadn't noticed. I kind of like that, though. What I think is amazing is he didn't direct a film until something like ten years ago, having acted for decades. And now he's this big force, like out of nowhere. He's the man everyone wants, and he deserves it.

**STRIPLV:** You turn 60 this year. Are you surprised your career continues at such a pace?

**HARRELSON:** I've been lucky. You have to be lucky to have survived for as long as I have. I've also worked hard and had the passion to work hard. It's totally justified that not everyone wants to keep chasing after scripts and jobs once they get past 40 or 50. For me, I don't know any different, so this way of life for me, for four decades, is my route to happiness, and I certainly wouldn't want it to end.

**STRIPLV:** Yet you still carry with you all the energy and optimism of youth.

**HARRELSON:** If you saw me in the morning, you wouldn't say that.

I don't know. This is just the way I am. I laugh sometimes at some of the praise people get for what is, essentially, them being themselves. I mean, if you think about it, it's basically the laziest version of ourselves, us. There's no effort. We're



just doing what we want to do. And we get praise for it. That's crazy!

**STRIPLV:** You've been quite open about the struggles you've had in the past.

**HARRELSON:** There's never any reason to hide behind things in life, is my logic. We are all here trying to do our best, trying to find the right way, and I think the world is a better place when we share those experiences. A better place for ourselves, but also for those who can take courage and hope from the fact others are going through these things. At the end of the day, if you're an actor, then your job is to characterize and personify all these people, all these stories. We are actors. We inhabit other people, be they fictional or otherwise. I would suggest there's a huge hypocrisy behind someone who is willing to take on the role of being someone else, yet who cannot be true and honest to themselves in terms of who they are, how they feel, and what they have been through. You're either invested in personality, or you aren't. I just don't think you can pick and choose between the two.

**STRIPLV:** You used to have quite an angry streak. Has that now gone?

**HARRELSON:** You want to keep asking these questions and find out? (Laughs) I think as you mature and get older, you take a much more mellow view on life. The things that were important to you somehow become less important; the stresses that you maybe had as a young person you don't have, often because you realize the fears you used to have didn't actually materialize. I think most anger simply comes from frustration, and when I was growing up, I had a lot of frustration inside me.

**STRIPLV:** Where did that come from?

**HARRELSON:** Well, not having my father around was a big part of that, and seeing my mother suffer was hard. I did all I could to get my father out of prison and to try to get a better life for him, but coming to terms with that in late life won't ever change the reality of being a kid who felt incomplete or an injustice. That's why I would start fights; because I felt injustice in my own life, so when I saw it elsewhere, like someone stealing or bullying, I was sure as hell going to go and do something about it.

**STRIPLV:** And that element of searching out fairness has followed you in your career?

**HARRELSON:** It has, in terms of the projects I will put my name to and the things I try to do to make the world a better place. As much as that is true, I think it's also the case that you come to understand there is no such thing as fairness, and you certainly can't ever influence as much in the world as you think you might be able to. You'll never mend everything, but that shouldn't stop you from trying.

**STRIPLV:** You've had a complicated ride as far as religion goes. Where are you with that now?

**HARRELSON:** I'm in a good place. I feel I had to discover for myself what religion really meant to me, and because of that, and because of taking time out from everything people had told me, I was able to come to my own conclusions. So when I dropped faith for a few years, it was a case of standing back and really assessing everything I'd been told. And, you know, when you do that, you give yourself the chance to look and some things and say, "Well, that's a load of crap." That wasn't the intention, but removing yourself from a situation is only ever going to be the route through to doing something about it. If you're still inside the bubble, how are you supposed to see what it looks like on the outside? I never wanted to turn my back on faith, but I certainly did want to draw my own views, and that's what happened. I think stepping away also led me to develop myself, my career, and my personality, so I almost certainly would not be here today in this form if I hadn't done it. In reflection, I think some of the things I used to think about religion were the angry teenager version of me coming through. I now see the positives in it rather than just those controlling elements that, let's be honest, still go on. But I would say 99.9 percent of people who invest in religion are in it for the right reasons.

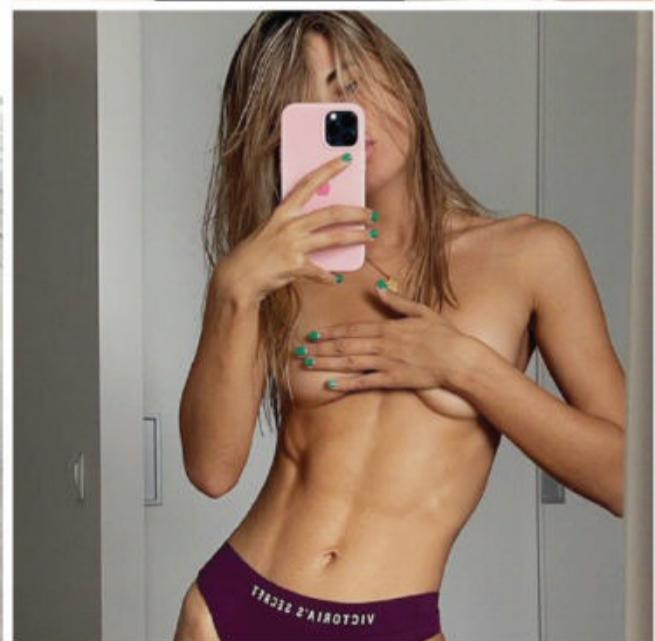
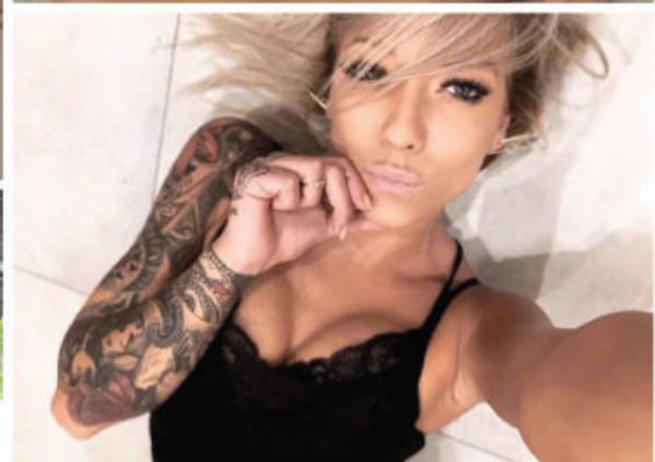
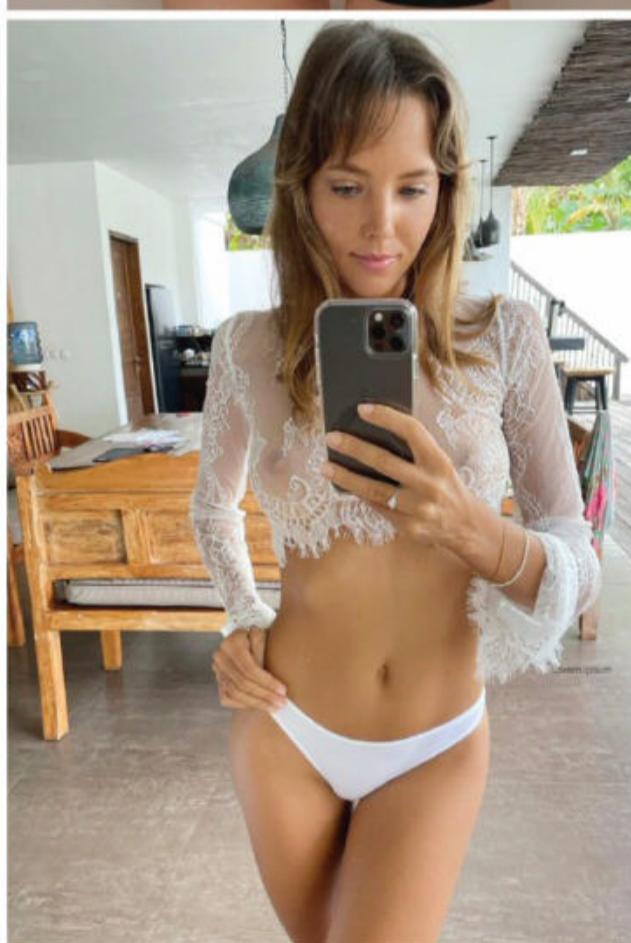
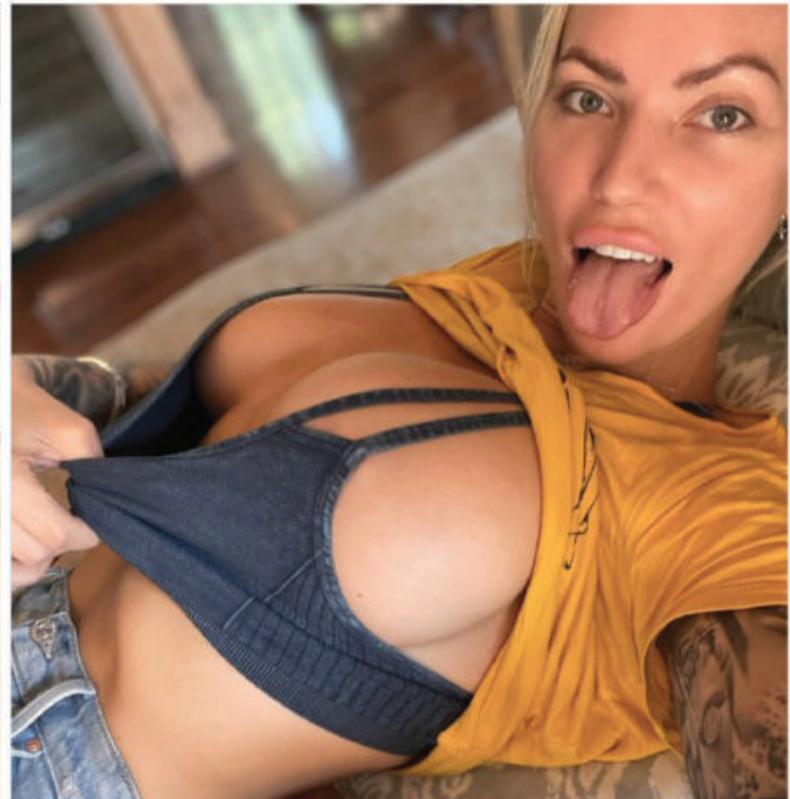
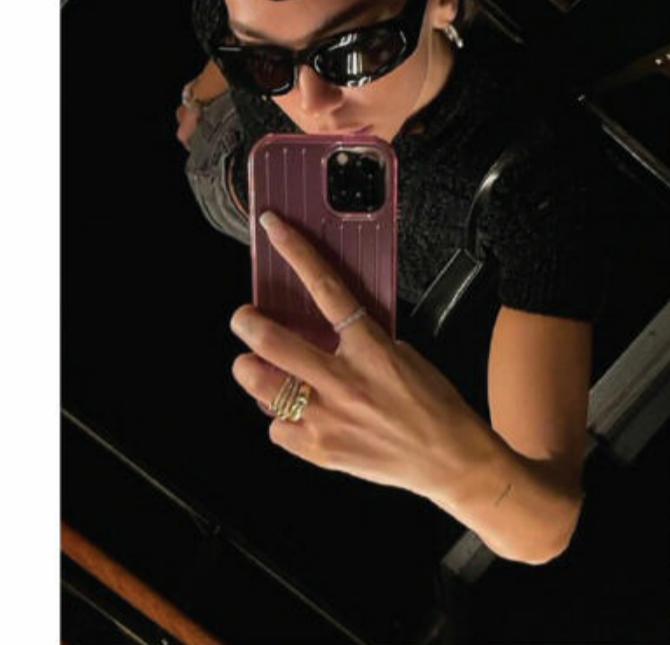
**STRIPLV:** You have been vegan now for almost as long as you've been an actor, right?

**HARRELSON:** Well, it's more than 30 years now. I just see no point in it. We have a sustainable way of living that promotes plants and renewable food supplies, or we can butcher and slaughter innocent animals, all the time adding a huge carbon footprint over what we do.

**STRIPLV:** You are very careful; however, in the way you push the subject, aren't you?

**HARRELSON:** Listen, if I learned anything from my break from religion, it's that people do not want to be told how to behave or what to do (notwithstanding a global pandemic). For the most part, you can't do that anymore, not unless you want a punch in the face. The route forward is to push good things, good initiatives, and good ideas, but leave the final decision with the person. Be nice about it. I learned a long time ago that I didn't need meat, I didn't need animals to give myself a better chance of surviving this crazy world, and I didn't want on my conscience. Everything that went with meat-eating, so I broke free from it. And you know, it was actually very easy. There's not a single day that goes by where I think I might have been a better or stronger person by eating meat, so that to me is the ultimate answer. If others want to come along for the ride, please do.





## 1121 Instagram Crush

(Top, Left to Right)

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VIKING BARBIE @viking.barbie  
DUA LIPA @dualipa  
NIKKI BENZ @nikkibenz  
VANESSA MOON @vanessamoon\_  
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## NESSA BARRETT - IT GIRL

Rising singer-songwriter and dark pop's new queen Nessa Barrett released her anxiously awaited debut pretty poison EP in September.

19-year-old New Jersey native Nessa Barrett moved to Los Angeles less than a year after graduating high school in pursuit of who she always wanted to be but never believed she could become. That is until she arrived at her first studio session in her new hometown in May of 2020. It's not that she was new to music—it'd been there for her since she was a small child—so sitting down at the piano and walking away with an actual song felt both revelatory and, well, right.

The pretty poison EP is preceded by the rapidly breaking single "i hope ur miserable until ur dead." Right out of the gate, it was at #8 on Spotify and trended at #9 on YouTube in addition to debuting in the Top 40. Not to mention, she made her very first entry on the Billboard Hot 100.

About the EP, Nessa shared, "'pretty poison' tells the story of my life



photography Hunter Moreno

over the past year since moving to LA, experiencing fame & dealing with social media, toxic friendships/relationships, my mental health & personal struggles, and falling in love with someone who really understands me. I've been working so hard on the music, visuals & have put my heart/soul into this project. so excited to finally share it with the world!"

These seven tracks show every side of her. Illuminating the scope of her signature style, she leans into a lullaby melody on the darkly catchy "grave." At the same time, "i wanna die" feels tailor-made for the closing credits of a classic nineties slasher flick. Her jazzy intonation adds raw emotion to "scare myself" as she admits, "Sometimes I even scare myself." Over wobbling distortion on the title track "pretty poison," she urges, "Say my name, say my name like you know it's holy."

Meanwhile, she continues to attract critical acclaim. Of "i hope ur miserable until ur dead," Ones To Watch claimed it's "a track more than ready to cement the rapidly rising star as the next vicious pop-punk star." The Line of Best Fit recently hailed Nessa as "On The Rise," going on to rave, "She is the architect of her own, grunge-indebted netherworld, leaning into the pop-punk revival close enough to brush shoulders with it, and yet retaining an extraordinary sense of self that belies her nineteen years."

Nessa broke out big this year with her collaboration with jxdn "la di die," produced by the legendary Travis Barker. The hit single has amassed over 200 million streams, cracked the Top 15 at alternative radio, and reached #27 at top 40 radio. The duo made their late-night television debut performance with "la di die" on Jimmy Kimmel Live! and performed on The Ellen Degeneres Show. The song has received widespread acclaim from MTV, Elite Daily, Buzzfeed, and Nylon declared, "As the last line of 'la di die' says: She's gonna be a superstar."



photography Kristen Jan Wong



## MARK TWAIN'S FINAL HOME IS STUNNING & FOR SALE

Samuel Langhorne Clemens was fascinated by thoughts of adventure as a boy, dreams that he later wrote about when he took on the pen name Mark Twain, which translated, was steamboat slang for 12 feet of water. Later in his life, he moved to Connecticut to be closer to his publisher. He eventually purchased a stunning estate outside of Redding that he called Stormfield - named after his last published story during his life, Captain Stormfield's Visit to Heaven. *The home is now on the market, listed at \$4.2 million.*

## SOCIAL MEDIA HIGHLIGHTS

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Beautiful bald all-natural model Paris Amour performs a sexy and beautiful striptease for photographer Santodonato during their shoot for STRIPLV Magazine.



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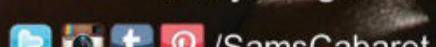
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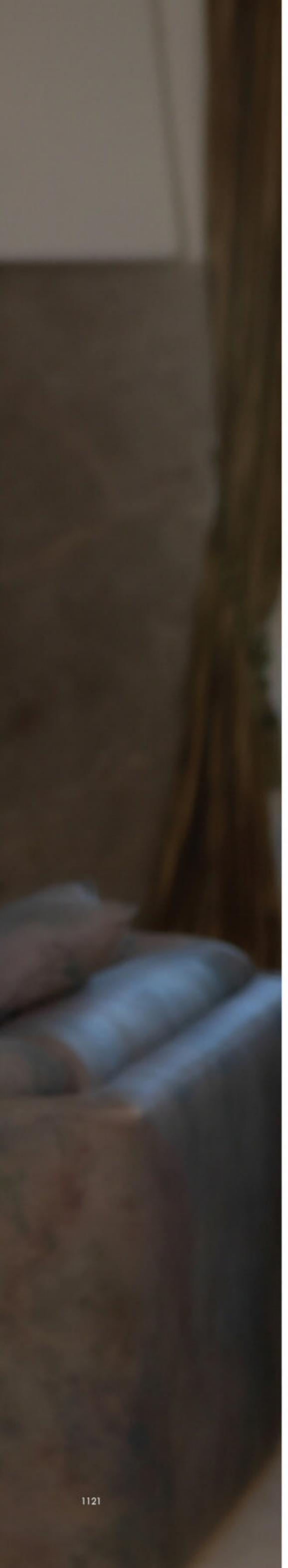
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# **AMBER LYNN**

## **BLONDE AMBITION**

**BY SCOTT P SANTODONATO**



# A

dult film star icon Amber Lynn® has had an incredible career which first piqued this author's interest in 1984's *Girls of the Night* as the curly-haired blonde nymphet next door that 21-year-olds dream about.

Based in Los Angeles and Las Vegas, Lynn is currently co-authoring her autobiography with Emmy-Award-winning author Geoffrey Mark known for his books "The Lucy Book: A Complete Guide to Her Five Decades on Television" and "First Lady of Song: Ella Fitzgerald for the Record".

Lynn's radio show Rock'N'SeXXXy Uncensored ran eight successful seasons in Los Angeles and Las Vegas and is available at Rock-N-SeXXXy-Uncensored.com. In season 2 of *The Kominsky Method*, she was also featured as Michael Douglas's character Sandy Kominsky's fantasy girl in a hilarious dream sequence. Lynn was recently featured in *Vanity Fair* about her role in the *Larry Flynt for President* film and still produces adult content for her vast fan base.

I had the pleasure to sit down with Amber and interview her while getting her makeup and hair done for our photoshoot. We had a wonderful afternoon together, reminiscing about the past, present, and future.

**STRIP LV:** So, it's crazy, Amber. I was a big fan of yours back when you first started. And I met you in Windsor, Canada. You were doing a dance feature.

**LYNN:** You looked familiar the minute I got out of the car, and I'm a Virgo, so I have that weird kind of thing where I remember people or things forever. It's really weird—Windsor at The Million Dollar.

**STRIP LV:** Probably around 1984. When did you start dancing?

**LYNN:** Probably a little later than that, but when we did, we went full-on gang-busters.

**STRIP LV:** Who used to book your dance gigs?

**LYNN:** What ended up happening and what is really funny about it is the owner of Mints in Niagara Falls, Canada, had come to L.A. to book Ginger Lynn and me as a duo act. And it was right at the time when Ginger had decided that she was going to quit adult and go mainstream. She got this Hollywood agent who said you have to quit the whole thing. So, they offered us a lot of money; it was a lot of money, it was like fifty grand.

**STRIP LV:** That's a lot of money!

**LYNN:** Back then?! Even now, it is for a feature show at a strip club. What happened was the owner came down to meet us, and Ginger called me up and said, "I am not going to do the gig because I'm going mainstream, and my agent told me I have to leave adult behind." I go, "What are you going to do?" And she said, "I am going to be a mainstream actress." I said, "Ginger, what do you think you are going to do to win an Academy Award?" And she goes, "You'll see I am going to win an Academy Award one day." I said, "They don't give girls that suck cock on

film Academy Awards." This was the kind of relationship that I had with her back then. She was like, you'll see, you'll see. And of course, she went on to do the whole dance with Charlie Sheen and the whole nine yards. Anyway, I was going to cancel the gig, and they were like no, no, we are going build a whole show around you. I had never danced before. I came from Orange County before I did adult. I was a model since I was a little kid. I graduated from John Robert Powers in the town square in Anaheim Hills, the same modeling school Jaclyn Smith and Farrah Faucet had gone to. It was very prestigious, and I had done modeling for Sears and Roebuck catalogs, Wild West Jeans, and stuff like that. I got to be about 16, and they saw that I wasn't going to grow any taller. I am only five foot six and three-quarters which is a hair under the five foot seven minimum. I used to go to the junior high school playground and just hang from those monkey bars because my brother would say it will stretch your body. So before gigs, I would go hang from those things so that I could be tall. And, I just didn't grow. I started to fill out, and I didn't have much boobs, but I started having this little body on me. So, I started doing hot body contests. My brother Buck was like eight or nine years older than me, and he used to work as a doorman at Anaheim Stadium for concerts and also at one of the clubs. They had hot body contests there back in the day. They were like wet t-shirt contests. You know you walk into the middle of the room with a short t-shirt on, and they would throw ice water at you out of a bucket. And then you would dance around. You know the first prize was like five hundred dollars. Second was like three-fifty. We were from Orange County that was a lot of money then. So I started doing those, and my brother was the security guy, and since I was so like just a little bit younger than the other girls, I didn't have these boobs like I do now, but I would win these contests. You know, and then I would give my brother a cut. Give the guys a cut at the door, and then I would leave. I had this fake I.D. They would be like, you better check the I.D., but it would be my brother who was checking the I.D.

**STRIP LV:** You were like, what sixteen?

**LYNN:** Yeah, and you had to be like twenty-one to enter the bar. I remember Stephen Hicks was the first photographer I met, and he used to go to these hot body contests shooting the contest. And I used to go down to the Orange County raceway, and I would stand next to the winning cars, and you would get like twenty bucks a car. And we did all that we did whatever. And he approached me one day and said, "I want to shoot you for Penthouse." I was like, "Penthouse? You want to shoot me for Penthouse?" And I said, "No, I'm a model." And then we started getting into punk rock and coming into L.A. to see bands we went to like everybody Y&T, Motley Crew; you know all that. And I was going to the Rainbow afterward. And finally, I run back into Stephen Hicks, and that same week, he was shooting me.

**STRIP LV:** What made you decide that you wanted to shoot for Penthouse?

**LYNN:** To be honest with you. My little brother used to do bicycle stunts, and they did it in pools and stuff like that. You know Orange County skateboarder kids. And he did a stunt and went right over the handlebars of his bike and knocked out his front teeth. We needed to get reconstructive surgery for him. So Stephen had re-approached me and said, just let me shoot you on spec, and if you don't like it, you don't have to do. So almost immediately in unison, I also met Clive McClain at The Rainbow after one of the shows I was at. He had Althea Flynt with him. They were in the back booth, and they were like, "Would you like to have a drink with us?" Althea asked me if I had ever thought about nude modeling?" I was like, "Well, I am shooting with Stephen Hicks for Penthouse, and Althea was like, "Penthouse? You don't want to be in that piece of garbage. Their photos are awful. They make you look so old and tired. You want to be in Hustler." I had never seen a Hustler. Clive was this very charming English guy. Everyone knew Clive back in the day, and he was a great guy. He ended up being one of my best friends. Althea was working on this magazine, and they were going to head down to The Dome to interview The Police, you know Sting for the magazine. She was like, "Why don't you think about it, and in the meantime, why don't you join us tonight?" Up pulls this long black limo; it said "Think Pink" on the license plate because that was Althea's car Larry sent her everywhere in. I had no idea who I was dealing with. No idea who I was sitting with. The band was so in awe of her. They were so honored to be in The Rage Magazine and blah blah blah. I was like, wow, these people are special. I mean, The Police are like falling all over themselves to be interviewed by these people. And we sat, and they drank Champagne, and I was like, wow, I want to be a part of this crew. I was into punk rock as a kid and music and all that. That was it after that they were like, "Oh, why don't you come up to the office next week, and we will show you our model studio, and you can see exactly what it looks like, and if you don't like it, you don't have to do it. And that was how Hustler did everything. So I went up to the Hustler studio. At the time, Dennis Hopper was directing a pictorial for Larry. So I go to the studio for a go-see and some test shots with Clive, and there is Dennis Hopper. So it was like, oh my god. It's Dennis Hopper, and I was like freaking out because these are like people that you recognize immediately. I couldn't believe it. So they had the makeup artist put me in makeup upstairs, and Clive did some spec shoots on me. He was like, "This is what Hustler looks like.", and I was like, "Ah! Ah!" I was like, "You want me to do that?" I remember the first time I did a pink shot; I just closed my eyes. Clive goes, "Get





that look off your face." Because every time I did it, I'd think, what am I doing?

**STRIP LV:** What made you take the leap from magazines to films?

**LYNN:** I did magazines for a while. I had no intention of ever shooting an adult film. Because back then, you could go on the road as a Penthouse Pet, and you could make tons of money as a feature entertainer.

**STRIP LV:** Had you ever seen a porno movie at this point?

**LYNN:** No, I hadn't really watched them. It wasn't like I was against it. Once I decided I was going to do all of it. I wanted to make money on this. I just saw it as a business opportunity. Once I met Larry Flynt, he came to the first set I was on because he was doing something in the same studio with Dennis Hopper. Clive was shooting me on another location and in rolls Larry Flynt in this gold wheelchair. Once I met him, he talked about the first amendment, free speech, what it's about, what we are fighting for; I was like onboard.

**STRIP LV:** So did you enjoy doing it, performing in the films?

**LYNN:** Yeah, I loved it. We got spoiled rotten back then. There was only a handful of performers back then, and it was Traci Lords, myself, Ginger Lynn, Christie Canyon, and a couple of others. Nina Hartley, there was like a handful. You could count the majors on one hand.

**STRIP LV:** Tell me about the first time you did cocaine.

**LYNN:** The first time I did it was when I got into the adult business. I met Bobby Hollander. Back in the 80s, everybody freebased. The first time I did, it was with Shauna Grant, and the next day I wound up on the set of his film. I was already going boy/girl softcore magazine shoots without penetration, but I hadn't done an entire hardcore scene with penetration. The first time I freebased, I was like, "Wow." It made me very sexual. I wasn't high on the actual set of the movie, but I was up all night the night before getting high. Almost immediately, I met John Leslie, Jamie Gillis, and Paul Thomas. These guys were beautiful, and they were great actors, and they believed in their craft. When you did films with them, you couldn't be getting high. There were scripts and crews, and I worked on some of the biggest movies happening back then. I did a film with John Leslie, and he said, "Amber, you're just wonderful, but I'm in a relationship with the love of my life, but I'm going to introduce you to my friend Jamie Gillis." Jamie had just been in *Night Hawks* with Stallone, and he was a Shakespearian actor, and I was in awe of him. Then we started dating. My career all just kind of rolled out from there.

**STRIP LV:** What was it about cocaine that made it your drug of choice?

**LYNN:** Well, I didn't do it all the time, but when I did it. It was the '80s. We would shoot these big movies for 3-5 days, and then when we were done, we would party. We were family. We would all hang out and party together. It was like a big wrap party. Then we would shoot another movie and do the same thing. It wasn't really a problem until it was a problem.

**STRIP LV:** So when did it become a problem. What you're describing is how it was in the '80s.

**LYNN:** When I went to Canada to dance and feature, I didn't do cocaine at all because I didn't have access to it. I was there for about four years, and I didn't do it then. When I got back to the states, my brother was partying, so I started using again, and the minute I sat down to party again, it was a problem. But when I would go on the road, I would quit for a year or two years at a time.

**STRIP LV:** Did drinking trigger it for you?

**LYNN:** No, I loved throwing parties with wine and stuff.

**STRIP LV:** Do you drink now?

**LYNN:** No, I quit when I got clean. I got arrested in Ventura County. When I got pulled over, I had just dropped off my girlfriend, and she had forgotten her purse in my car. I had slept, but I had been up all night partying, so I still had drugs in my system. When I got pulled over, they checked her bag, and she had paraphernalia in her purse. I got arrested and was doing topless Polaroid's at the police stations with the officers. I'm like thinking; I'm cool, let me go. They're like, "No, can't let you go. I got two years, or I could plead guilty and go to rehab for ninety days. I chose the latter. It was time to just get clean. That was 21 years ago. I just celebrated my 21st anniversary of being clean and sober.

**STRIP LV:** Congratulations. That's incredible.

**LYNN:** Thank you.

**STRIP LV:** OK, let's change subjects. This will seem out of left field after what we've been discussing. To me, you were always known for giving the best blow jobs, so tell us how you go about giving a good blowjob.

**LYNN:** You know, I think that has always come natural umm when I started when I got into the adult business. I was not sexually experienced. So due to my early relationships in the business with Jamie and people like that, I immediately was uninhibited. I was also most of the time given the option if you like it, you like it. If you don't, you don't have to. So there were certain things that I wasn't comfortable with that I knew other people were. Like Nina Hartley was really into swinging, I was not into that. I didn't like that idea. I wanted to be with a smaller group, if any. So one of the things that I learned very quickly is that men love and appreciate a really awesome blowjob. And if you have a sexual partner, and you know early in my movies, obviously, I learned that if you show up for your co-star, it will only make the scene better. So back in the day, they used to have fluff girls. And I'd be like, you don't need a fluff girl, I'll do it. Now very rarely, like when we

## STRIPLVINTERVIEWS

were doing a re-do of *Behind The Green Door*, they'd be like, no, we don't want you to mess up your lipstick. I don't want you to mess up your makeup; I want you to be perfect for this scene. But that's why we started to devise the plan that would be shooting the scene backwards. This means that the makeup is perfect, all the dialog is done, and then you turn back because, for me, it's almost like doing a dance. It's always different every time, and it's what I am feeling at the moment and how I am connecting with the person that I am having sex with. With sex, I am not in my acting mode unless I have to be in character. I try to make it as personally connected to the person that I am with as possible. And, I think most actors do that. Even in mainstream films. When I did 52 Pickup, John Glover was like, "You give the best head I've ever seen. How do you do that?" And people are amazed by that. Because it's like when I watch you, it just turns me on. I said I think that is because what you are seeing is that I'm enjoying giving the blowjob as much as the person that is receiving it. I think what a lot of men experience and women too. I think this is what many men don't realize is that it does go both ways. I've had a relationship with somebody who wasn't really into eating pussy. He just wasn't into it. He would do it, but you could tell that he was doing it because he thought it was just part of his duties. Like, don't bother. You want to take it out of their mouth. And be like stop. You know because if you are not enjoying what you are doing and then it shows. So with blowjobs is like you just have to relax. The key thing with sex is to be with somebody who makes you feel good and comfortable to be around. I see it a lot today because sex is changed in the industry, and it has become very aggressive. People will say to me, "Why don't you do this or do that?" And I'll go, "Because it doesn't make me feel good or like I want to come." Like I don't want to slap my pussy you know what I mean? I don't want to smack my tits. Because it hurts, why would you want me to give you a blowjob if I was going to drag my teeth across the head of it? Some people might be into that, but for the most part, it's about making somebody feel good. And when you do that, it brings out your natural enthusiasm and eagerness to please the person you are with. And so it's just natural. The only thing I would say is to make sure you don't have cotton mouth when you are giving somebody a blowjob and watch your teeth. But also don't do it after you've been to the dentist because if they've got you on Novocain or something, you will probably be like biting them. (Laughing) But pay attention, and you know the other thing too is when you are having sex with somebody, one of the things that I have noticed in real life is people don't have a conversation about sex. They just start kind of doing it, and I think that's what makes it a little bit herkie jerky sometimes. Even if you are uncomfortable to like open up to the person and say what makes you feel good? How can I make you feel good? No, I really want to make you feel good. What do you like? Don't be afraid to tell me. And you will see people just relax. You know what I am saying because we are so busy making sure that we don't look fat or whatever is going on at that moment. When you can just relax and be in that moment and go, wow, that feels good. Like touch my ass or touch my whatever. It changes everything. Making sure that you feel comfortable about it and just enjoy the ride. Especially with blowjobs because a lot of people don't like being deep-throated. Some people love it. If you grab it and squeeze it and shove it down your throat. For some people, that can be way too aggressive. If you were to give somebody head in real life like what they see on film, they will lose their hard-on. Because for a film you have to do things in a way that's for the camera. In real life, you are doing it for each other it's a completely different thing. So, you don't have to cheat to the camera. I've always said that male performers earn their money, and for years male performers didn't get paid much. Some did, but most male performers didn't get the top dollar and the top billing like the females. They have the most physical stress. They have to keep the hard-on. It feels like, lately, the sex has gotten so aggressive. There are so many times on set that the talent feels the need to just jump up on me and start going, and I'm like, "Hey, slow down." I remember I was having a flirtation with someone very famous; I won't say who it is, and they were like things were going well. They were wanting to date me. And they're like, I don't have a problem with the fact that you are a pornstar. I just don't know if I can handle this much woman sexually. It's not about the fact that you did fuck films. It's the fact that I don't know if I can handle that much woman. But they're like, but when I am around you, you're so normal and down to earth. That I don't know how to do it. He was used to fame in his own right. But he said the sex fame is different. There is a whole different thing to it. And you know what's really funny in dealing with actors that I've worked with, mainstream actors always say that to me. They do love scenes. They just don't do penetration. Anyway, as far as blowjobs go, it's sort of like a thing; enjoy the ride. Let yourself relax. You know, feel out your partner. See what they are responding to. Every guy likes a different blowjob. I said it in After Porn Ends, "How do you like your blowjob?" I ask everybody that. Before I have sex with somebody, how do you like your blowjob? You know, they were like, "That is the funniest thing I've ever heard." I go, "Well, I appreciate it if someone says to me. "How do you like me to eat your pussy?" You know if you can say how many times have you sat there while someone was going down on you? "God, I wish they would just go a little to the left; I could come right now." But you are too shy to say it. I'm sorry (Laughter). Did I get off track?

**STRIPLV:** No, that was great. (Laughing)





KARLIE MONTANA  
**STRIP**  
GINGERS/REDHEADS  
VOL 1

LV  
**KINK**  
BY SANTODONATO









**CHLOE KHAN**  
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ALL NATURALS<sup>VOL. 1</sup>





**NIA NACCI**  
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**KAYLANI LEI**  
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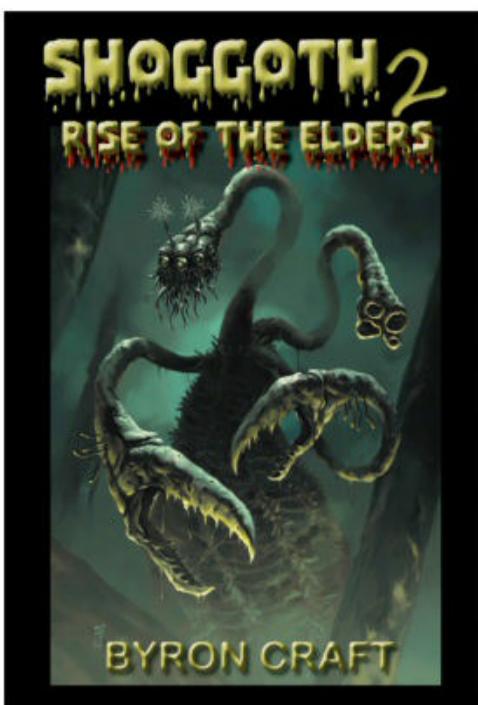
A close-up photograph of a woman lying down, her body and face covered in paint splatters. She has dark hair and is wearing red lipstick. The background is a plain, light-colored wall.

**ALLIE HAZE**  
ALL NATURALS VOL 1



**JANA COVA**  
**SHAVED PUSSIES** VOL 1





## HOST TOWN DREAMS

By Byron Craft

### Excerpt from the novel “Shoggoth 2: Rise of the Elders”

Mavis Blister woke up screaming. Sitting against the headboard, she frantically cast an eye over every article in her dimly lit bedroom. The extra-terrestrials were gone, thank God. Big ass upside-down ice cream cones with too many eyes and too many arms. Mavis took a deep breath attempting to reduce the shaking in her arms, legs, and the pit of her stomach. She changed the battery-powered lantern setting on her bedtable from “Lo” to “Brite.” Electrical outlets in the bedroom of her little house on

wheels hadn’t worked in donkey years. Mavis got out of bed, wrapped her pajama-clad body in a worn housecoat, clutched the lamp in both hands, and headed for the kitchen; the house trailer floor creaked under her stocking feet. Grabbing a glass off a shelf, she filled it halfway from the kitchen tap; it was a slow dribble. The water pressure seemed exceptionally low, she reckoned. A black cat landed softly on the countertop while Mavis consumed the contents of the glass.

“Hiya, Sam,” she hailed, affectionately scratching his head. The charcoal Bombay purred. Mavis mistook Sam’s warm greeting for adoration. If truth be told, in cat language, he was searching for a handout. Next, a gray tabby settled on the Formica, also on a hunger prowl. “Petey,” she exclaimed. “Are you and Sam tryin’ to tell me not to be a scaredy-cat? I love you, boys. Mama’s havin’ them bad dreams again.”

They weren’t just bad dreams, they were horrible nightmares, and Mavis Blister had been plagued by them, almost every night, for months, unless she had several shots of Canadian Club in the evening, which happened more often these days. She enjoyed diet raspberry Snapple as a mixer for her whiskey. There was a certain amount of sophistication in drinking tea, she decided long ago. “Teatime” is what she called it when visiting with her gal pals in Darwin.

There were fewer ladies in town to socialize with nowadays. Mavis and her husband, Kevin, retired to Darwin in 1984. “There were more people livin’ here then,” she said to no one. By the dawn of the new millennium, there were only forty-five residents in the living ghost town. The two cats watched her ease her tired body onto a bentwood rocker. Sam and Petey mewed, still hoping for an early meal. Mavis ignored them; it was too dark out to be breakfast time.

An orange tabby jumped up and curled across her knees. “Rusty,” she proclaimed, “my lap cat. How’s my little girl? Aren’t the boys payin’ any attention to you?” Mavis rocked back in the chair and talked to the upper limit of the trailer. A leak in the roof the previous year left a brown stain on the beaverboard ceiling. It was a small blotch on the pressed cardboard, where tiny rivulets of water had radiated outward, leaving the mark of an octopus, she thought. “My man Kevin was in the construction business back before we moved here, kitties,” she shouted upward, trying to keep her mind off the dream. “He could dig a ditch better and faster than any man.” She laughed, “He’d get mad when some of the younger fellers in his crew would call him Mister Blister.” The octopus on the ceiling looked particularly nasty this evening, she noted. For a moment, Mavis thought she detected movement in the discoloration. “Poor Kevin’s old heart gave out two years come this September,” she mourned tightly, closing her eyes. “Had help

from some folks in town to bury him out in the hills, twas Kevin’s wish to be laid out there when the time comes.”

Widow Blister’s depression over the loss of her husband caused her dreams to become stark and well-defined. “Creepy things,” she would tell the few neighbor ladies in town when in her cups. “Big as a house with three eyes the size of baseballs.” The small number of women in Darwin seldom listened. Not that they thought Mavis was “off her rocker,” rather, they too had experienced the horrors of bedtime visions. Mavis was oblivious to their shared hallucinations, though. Most were uncomfortable relating the experience of their bad dreams. Only one confided in her, but when sober, Mavis forgot all about their conversation the next day.

With each succeeding dream, the alien apparitions and their surroundings became increasingly well-defined. Drunk or sober, Mavis could describe in detail, what the beings looked like, what they were doing, and where they lived. “They were kind of like bugs, but huge,” she’d illustrate, stretching her arms out wide. “No legs, but skirt shaped at the bottom, don’t know what made em’ move, they’d just glide along. Sometimes they were green in color, sometimes gray, and they were always making somethin’. I dunno know what it was, cept it was all big gooey bubbles with lots of eyes and mouths. That’s when I wake up screaming.”

An earth tremor rattled the trailer. Aftershocks were not uncommon in the Mojave. At least thirty of them had struck the Inyo County area in the past several weeks following a 4.6 quake. Aftershocks usually are smaller than the mainshock, but this one certainly shook, she thought. A bolt of fear shot straight through widow Blister’s frail body. It harkened back to what woke her. This time it was not the bubbling mass of eyes and mouths. She remembered that a previous tremor had shaken her from her sleep. It was time for a drink, a stiff one, lots of whiskey with only a little Snapple.

Mavis got up from her chair and retrieved a bottle of Canadian Club from a kitchen cupboard. Going to the fridge for her Snapple, she opened its door. The bulb within its interior did not light. Strange, she pondered, did it burn out? She flipped the Kitchen wall switch to the “on” position. The ceiling fixture did not light. Was there a power outage? She wondered if any of her neighbors were experiencing a power failure? Setting the Snapple and the Canadian Club on the counter Mavis Blister opened the trailer door and peered out. She couldn’t see a thing; it was black as pitch outside. She stepped down the two galvanized steel steps to ground level and looked around. Still, nothing was visible. There must be clouds covering the moon, she guessed. Mavis gazed upwards. Stalactites hung from a rock ceiling. “Can’t be,” she said to herself. Some of the gloom receded as her eyes became accustomed to the dark. She was in a cave, a damn cave! Behind her loomed the small white aluminum-sided trailer she had known as “home” all these years. Had the earth opened and swallowed her and the trailer while she slept? Ahead a tunnel precisely structured stretched on to infinity. There were sucking and slurping sounds emanating from the darkness. It was cold in the tunnel, Mavis shivered.

Nevertheless, she was attracted to the sounds and walked forward. The tunnel was five-sided, and the floor and walls were smooth. Not knowing, not caring, she strolled into a confab of cone-shaped giants. They stood in a half-circle, eyes mounted on thick stalks staring at a machine. The device was murky, shadowy, the size of a freight train; an orifice at one end extruded a gelatinous mass. Eyes and mouths in the jellied substance molded into glistening orbs and slits, then quickly became shapeless. One of the elder things turned and looked at her with every one of its massive eyeballs. An enormous tentacle lashed out of the void and grabbed her about the neck.

Mavis Blister woke up screaming.

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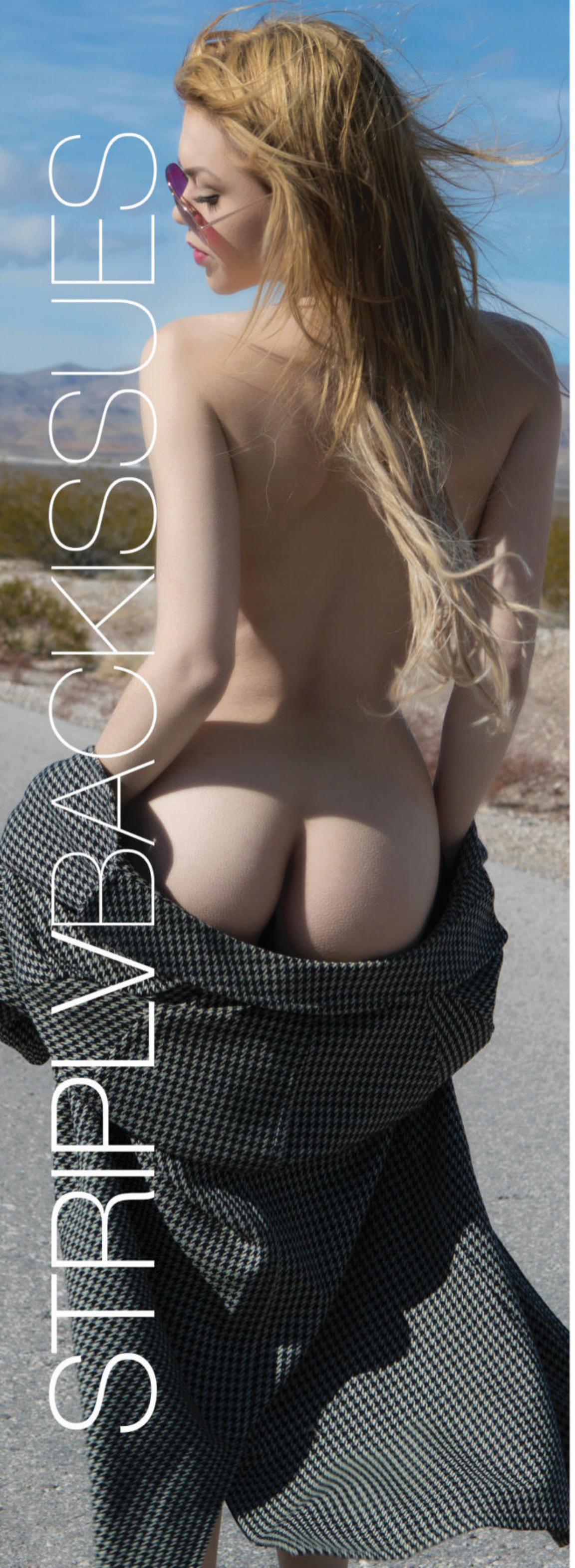
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